

ALTERNATIVES, INCLUDING THE PROPOSED ACTION

Introduction 21

- Similarities Among the Alternatives 21
- Differences Among the Alternatives 21
- Actions Common to Alternatives B and C 21
 - Visitor Experience and Interpretation 21
 - Visitor Services 25
 - Interpretive Experience 22
 - Education 25
 - Preservation 26
 - Operations 26
 - Partnerships 32
 - Cooperative Agreements 28
 - Carrying Capacity 28
 - Transportation 29
 - Sustainable Development 29

Alternative A: No Action 30

- Summary 31
- Visitor Experience and Interpretation 31
- Education 31
- Preservation 32
- Operations — Facility Options 32
- Carrying Capacity 32

Costs 32 Alternative B: NPS Personal Services Emphasis 34

- Summary 34
- Visitor Experience and Interpretation 34
- Education 35
- Preservation 35
- Operations and Management Prescriptions 35
 - Visitor Center: The Old U.S. Mint 35
 - Costs 36

Alternative C: Partnership Emphasis (Proposed Action) 39

- Summary 39
- Visitor Experience and Interpretation 40
- Education 40
- Preservation 40
- Operations and management prescriptions 41
 - Visitor Center: Perseverance Hall Complex, Armstrong Park 41
 - Costs 42

Actions Eliminated from Detailed Study 52

INTRODUCTION

This *Draft General Management Plan* presents a proposed action and two conceptual alternative proposals to guide the future of New Orleans Jazz National Historical Park. They have been formulated with the knowledge that the park will serve as a national exponent for jazz. These alternatives have been developed from the study and analysis of the area's jazz resources and significance, the way visitors will use the park, the needs of the community, the likely role of the park as a partner in fulfilling those needs, and from public response and discussion over the course of the planning effort. Each alternative considers a set of possibilities for the use of the park, for interpretation, and for the park's relationship with its surrounding institutions and the public. The alternatives present a range of proposals in order to allow the public and the National Park Service to evaluate their aspects. A summary chart following the discussion presents the principal elements of each alternative and its impacts. The park, regional office, and planning team will identify a preferred alternative based on the review of this *Draft General Management Plan*.

SIMILARITIES AMONG THE ALTERNATIVES

The three alternatives include one no-action proposal, which is a baseline and a prediction of what might result under present management direction, and two action proposals. The proposed action and the other two alternatives share some important characteristics, including the interpretation of all of the primary interpretive themes, the presentation of more effective ways of conveying basic information to visitors, a major emphasis on education and historic preservation, and the use of partnerships to facilitate and enhance these objectives. Of these, the proposed action is alternative C.

DIFFERENCES AMONG THE ALTERNATIVES

The alternatives differ in their progressive emphases as they range from minimal visitor orientation and information facilities with

dispersed programs (alternative A), through increased media and personal services interpretation, largely provided by the National Park Service (alternative B), through the incremental presentation of a broad array of visitor services and preservation opportunities grounded in partnerships (alternative C). Alternatives B and C would fulfill the park's fundamental purposes of preservation and interpretation of jazz resources for use and enjoyment now and in the future. Alternative A would not enable the National Park Service to adequately fulfill the park's fundamental purposes.

ACTIONS COMMON TO ALTERNATIVES B AND C

Visitor Experience and Interpretation

The main purpose of interpretation and education³ at New Orleans Jazz National Historical Park would be to enhance the visitors' abilities to enjoy and appreciate jazz music and its history and social role in New Orleans. Visitors derive pleasure, meaning, and benefit from their experience. Some visitors will be content to listen to their favorite tunes and musicians. This can be a valid, beneficial, even transcendental experience. However, interpretation and education would allow many New Orleans Jazz visitors to expand their repertoires, make new connections and understandings, and enhance their enjoyment.

3. The terms *interpretation* and *education* here refer to educational activities (often in recreational settings or contexts) that enhance the understanding and appreciation of natural and cultural resources, systems, and relationships. The terms are distinguished primarily by their audiences and sometimes by their structures: *interpretation* is provided for public audiences who show up at their own behest for single-event programs or nonpersonal media experiences, while *education* programs are provided for scheduled groups (especially schools) and may include a series of structured activities that are part of an integrated program. Unless a distinction is made, the term *interpretation* will be used generically herein to include educational activities and media for the general public and for scheduled groups. The term *visitor services* refers to noneducational activities and services provided for the health, safety and satisfaction of visitors, including orientation, information, rest rooms, and emergency assistance.

Interpretation and education would concentrate on traditional New Orleans jazz and would include the development and progression of jazz (which includes predecessors such as ragtime and marches as well as blues through contemporary forms). Interpretation and education should be relevant to the interests, backgrounds, ages, capabilities, and learning styles of diverse audiences. Consequently, multiple techniques should be used to convey information, provoke interest, elicit emotional involvement, and stimulate individual definitions of meaning and benefit.

Personal Services. Both personal services and nonpersonal media would be used to tell the park story. Personal services could include scheduled activities such as interpretive talks, presentations, demonstrations, workshops, interpreted performances, seminars, and participatory programs; they would be given onsite and offsite. Emphasis in alternatives B and C would be given to those audiences who would benefit most from personal services. These would frequently be children, people initially unfamiliar with jazz or jazz history, and those with little or no previous access to NPS programs, resources, or facilities. Personal services could also include informal contacts such as attended stations, roving contacts, and responses to inquiries by telephone, mail, or electronic mail.

Nonpersonal media. This form of contact could include exhibits, audiovisual programs, interactive devices, wayside exhibits, publications, recordings, and digital media. Indoor media would be available whenever a facility such as a visitor center was open; outdoor, take-home, and much digital media would be continuously available. Because of the nature of the park story, auditory experiences should be emphasized. This emphasis would require careful facility and media design to ensure a visitor experience rich in acoustical opportunities. More interior media space would be needed than for most NPS visitor centers or museums without an emphasis on auditory experiences.

Interpretive Experience. Interpretation would address all primary interpretive themes and subthemes. These themes fall into three general categories: *music*, *people and society*, and *place and places*.

Music — Music is the essence of the park story. Jazz should be interpreted in many ways, as determined by the interests and backgrounds of audiences and by the best ways to interpret its particular facets. Enjoyment must be part of all interpretive experiences, and all visitors would be encouraged to enhance their enjoyment by increasing their appreciation through a better

People think you got to play music to understand it. That isn't right; all you've got to have is a love for it.
— Sidney Bechet, 1978

understanding of jazz and its evolution. Initially, untutored ears might find improvised jazz unorganized and discordant or possibly sounding “old,” similar to “cartoon music.” To enhance an appreciation of this form of jazz, visitors could be exposed to jazz elements such as rhythm, form, melody, harmony, improvisation, musical notation, composition, and instrumentation according to their interests and current level of understanding. More advanced musicology should be available to those interested without interfering with the enjoyment of more casual visitors.

It is important to recognize that, although New Orleans jazz is the primary focus of the park story, visitors (especially children) should be encouraged to broaden their musical horizons to include other forms of music and to widen their artistic horizons to include such forms as dance, poetry, and the visual arts. Music can be a way of approaching mathematics, physics, sociology, and history; it can become a vehicle for developing discipline, self esteem, pride, and tolerance. Interpretation should address the big picture as well as specific park stories; the edges

of the stories should become connections rather than boundaries.

Personal programs would be the best medium for communicating most interpretive themes within an enjoyable and compelling context for diverse audiences. Programs could be adjusted to audience interest and respond to questions. Experiencing live musical performances would add additional dimensions. A proper balance between performance and interpretation would be needed.

Access to programs would be enhanced by offering programs at sites around the city and investing in a multifaceted publicity effort. Interpretation would also be provided by a modest amount of interpretive media, which would employ the most cost-effective technologies. These media would supplement personal programs.

People and Society — If music is the essence, people are the heart of the story. Important people include not only performers, but also composers, arrangers, producers, social and pleasure club members, second liners, promoters, club owners, historians, educators, technicians, and listeners, among others. The question of who are the important musicians to interpret has been addressed in numerous books and studies, as well as in innumerable conversations and debates. This plan would add two points to those analyses: the Park Service would employ a “big tent approach,” with inclusion rather than exclusion being the rule.

Traditional New Orleans musicians who could be interpreted include

Louis Armstrong	“Jelly Roll” Morton
“Buddy” Bolden	George Lewis
William Geary “Bunk” Johnson	Dominic J. “Nick” LaRocca
Sidney Bechet	Freddie Keppard
Johnny Dodds	Warren “Baby” Dodds
Jack “Papa” Laine	Edward “Kid” Ory
Joseph “King” Oliver	Danny Barker
Tony Jackson	Buddy Petit

Manuel Manetta	Jimmie Noone
Lizzie Miles	Omer Simeon
John Robichaux	Oscar “Papa” Celestin
George Brunies	Larry Shields
Leon Roppolo	

Contemporary New Orleans-born or -influenced musicians would be interpreted, as well. People relate to people, and personal stories of jazz players would be an excellent way of connecting with visitors of all ages who initially might not be interested in the interpretation of music.

The stories of people include interactions within and among groups. Conflicting racial attitudes were a daily reality that African-American musicians had to contend with, especially when they performed away from home. These matters factored frequently in the analysis, appreciation, conceptualization, and performance of jazz and should be recognized in any meaningful interpretation of the music and its history. The role of racial and ethnic groups in jazz is an important story that would be addressed in a subsequent interpretive plan and in future studies. A long-range interpretive plan would establish goals and detailed interpretive themes for interpretation and education programs, describe accessible visitor experiences, and recommend ways to achieve these through interpretive media (e.g., exhibits, video programs, publications), facilities, programs, and other activities. In addition a historic resources study and subsequent special studies would identify historic themes and evaluate resources in the context of jazz history.

Social institutions such as mutual aid and benevolent societies and social aid and pleasure clubs strongly affected the early evolution of jazz. They provided employment, their parades and funerals were a primary venue for jazz, and they hosted the transition from marches to brass band jazz. The Mardi Gras, derived from French traditions, added a yearly vehicle for music and celebratory displays. The story of jazz thus would include perspectives of New Orleans’s neighborhoods, history, sociology, and anthropology.

And about the time they were making all these changes, some of the white musicianers had taken our style as best they could. They played things that were really our numbers. But, you understand, it wasn't our music. It wasn't us. I don't care what you say, it's awful hard for a man who isn't black to play a melody that's come deep out of black people. It's a question of feeling.

— Sidney Bechet, 1978

Place and Places — New Orleans is the place, and within the metropolitan area there are hundreds of locations that are significant to the history of jazz. Some locations still feature original structures that were associated with jazz history, although unfortunately many significant structures and settings have been lost. Yet, the importance of these places has not been lost, and visitors come to New Orleans from around the world to visit the sites of early jazz. Interpretation of many of these sites would be an important priority for the park. The Park Service would work with other agencies, individuals, and companies to offer visitors a variety of ways to visit theme-related sites. Attention would be given to issues of safety, wayfinding, and respect for the rights of private citizens who are living in historic neighborhoods.

Care would be taken not to oversimplify assertions such as New Orleans being the sole birthplace of jazz. The legislation states that New Orleans is *widely regarded as the birthplace of jazz* (emphasis added). Indeed, it is so regarded by most jazz scholars and players around the world. Arguments rage even today about which neighborhoods “gave birth” to jazz. However, most scholars recognize that the origins of a major art form are more complicated than the metaphor of a “birthplace” can capture. New Orleans was undoubtedly most significant for its development of small-band style and a

unique approach to rhythm (swing), yet parallel musical developments were taking place in many other cities. Language should be carefully chosen to properly interpret complexities such as this, yet still be interesting and comprehensible to lay audiences.

Interpretation in all three areas should not become immersed in complexity, serving only the interest of scholars and avocational experts. Conversely, interpretation should not be a thin veneer over the most familiar and accessible chestnuts. Diverse approaches would be needed to serve the interests of diverse audiences.

Good teachers can interpret complex subjects using simple, enjoyable, understandable, and interesting methods. The nationally known music educational programs by Wynton Marsalis and Bobby McFerrin are excellent examples of inspired and effective teaching (especially in the use of metaphor, participation, multiple learning styles, and having fun). There are excellent examples in New Orleans as well, including the work of the Louisiana Jazz Federation, Louis Armstrong Foundation, Kidd Jordan, Jonathan Bloom, the interpretive staff of New Orleans Jazz National Historical Park, and others.

Jazz originated in New Orleans: a truism, with all that is true and false about such statements. It is true that New Orleans was the most important city in the genesis of jazz. It is false that it was the only one. Jazz — the music of a continent, a century, a civilization — was too much in the air to be reducible to the patented product of a single city. Similar ways of playing evolved in Memphis and St. Louis, in Dallas and Kansas City, in other cities of the South and Midwest.

— Joachim Berendt, 1992

Visitor Services. Services for park visitors would include orientation, information, and health and safety. Orientation would include guidance on where to go to hear music and to visit significant sites, and how to respectfully visit these areas. Orientation would concentrate on New Orleans, but information on national and international venues would also be available. Effective orientation requires a variety of media approaches; these might include personal services, brochures, maps, video programs, telephone and postal inquiries, electronic mail, and a web page. Other information would be available in a variety of media to answer questions about topics such as jazz, New Orleans geography, history, and tourist information, and the national park system. Information on the historic preservation of resources relating to jazz history would also be available. Visitor services would include rest rooms, public telephones, emergency assistance, and information about safely enjoying a visit to the city. Most of these visitor services would be available at, or provided from, the visitor center, which would be in a central, accessible, and known location.

Education

The function of an educational program would be to support and augment ongoing jazz educational efforts in the community. Education programs depend on partnerships. Considerable time and effort is needed to build relationships, match agency and group objectives, and develop trust and understanding among staff and participants. A reward of this investment is that nontraditional audiences could be reached, high-priority needs could be met, and more could be accomplished. For example, schools would often conduct preprogram activities so that audiences were better prepared and more receptive; post-program activities would extend educational benefits. Other subjects such as mathematics or history might develop skills that could complement music appreciation. Conducting programs in significant social groupings (e.g., families, classes, scout troops, and church

groups) could also enhance benefits due to social reinforcement.

Thematic approaches for education would be similar to those described above for interpretation. However, since educational audiences tend to be more homogeneous (at least in terms of age and often of background), interpreters would be able to concentrate more on approaches designed to appeal to each specific group. Education programs would include jazz history (how it developed and evolved), jazz appreciation (how to better understand, enjoy, and appreciate) and jazz instruction (how to play, understand, enjoy, and appreciate jazz history). Both areas would include music theory and music history.

The Park Service would emphasize both onsite and offsite programs and activities for schools and other groups (e.g., community groups, scouts, churches, and camps). Priority would be given to populations with little previous access to educational resources and services (e.g., low-income areas). Themes for educational programs would match the primary themes for the park; in addition, programs would match school curricula and educational objectives where they overlapped with park purpose.

Offsite programs would be conducted throughout the metropolitan area, with obvious limitations due to geography or distance (which could be minimized through partnerships with outlying agencies or individuals, and through programs such as the Amtrak Rails and Trails). Offsite facilities such as schools, community centers, and libraries would provide important access for people who live in neighborhoods far from the visitor center. Onsite programs in the visitor center would require specific facilities such as classrooms, practice rooms, a small research library, listening stations, exhibit areas with alcoves and other spaces for small groups. Internet and other media services would be promoted.



Preservation

In the research undertaken by the National Park Service to nominate sites associated with jazz in New Orleans as national historic landmarks, two structures on South Rampart Street — the Eagle Saloon / Odd Fellows Hall and the Iroquois Theater — have been determined to be significant to the story of early jazz history in New Orleans. Unlike some other sites related to early jazz, these structures are presently unoccupied and are not under the management of a public or nonprofit entity. To preserve the structures, the Park Service would seek partners, such as the city of New Orleans, the Downtown Development District, the private sector, and/or preservation groups, to help protect and maintain these structures. The National Park Service would provide assistance in the preservation of these structures. In addition the park would actively seek ways to protect and preserve the remaining structures on either side of the 400 block of South Rampart Street (including Karnofsky's Store and Frank Douroux's Saloon) in an effort to retain the remaining architectural context.

Archives and Collections

The park would forge cooperative agreements with existing archival entities, such as the William Ranson Hogan Archive of New Orleans Jazz at Tulane University, to ensure the preservation and maintenance of documents, books, and historical objects related to jazz history that might be donated or otherwise acquired. Similarly, archival materials acquired by the park would best be maintained in area archival facilities that can provide greater safety and environmental controls and meet NPS curatorial standards.

The presence of many large public and private libraries and collections related to jazz in area universities and colleges makes the need for a park library building devoted to jazz unnecessary. However, the park would serve as a clearinghouse to direct visitors to area facilities and to provide information about their holdings.

Operations

Facilities would include a park visitor center and historic sites and structures preserved and/or made universally accessible through partnerships or cooperative agreements. To improve access to park activities, programs would be conducted at various locations (such as community centers, schools, churches) throughout the city and region.

Visitor Center. The park legislation calls for determining the “location and associated cost of public facilities that are proposed for inclusion within the historical park, including a visitor center.” The location and configuration of a visitor center is crucial to the operations and identity of this park, largely because of the urban nature of the resource and the need to relate to existing patterns of residence, commerce, tourist activity, and cultural resource distribution. The 1993 *New Orleans Jazz Special Resource Study* was used to provide background information relevant to the siting and configuration of a visitor center; field trips, further research, and extensive consultation supplemented the feasibility study. The following functions and location criteria (not in priority order) were developed to provide guidance for the configuration, design, and location of potential visitor centers.

Visitor Center Functions. The park visitor center would serve the following functions

- orient visitors to the park and area resources, services, and attractions
- interpret the park story, as described by interpretive themes; provide an overview of the park story; emphasize those story elements that are best told by indoor interpretive media and programs and outdoor demonstrations
- provide jazz educational classes and programs (along with other locations)
- provide visitor services such as rest rooms, emergency services, and information
- provide a focus, point of contact, and spatial and visual identity for New Orleans Jazz National Historical Park

- serve as a place where visitors can meet with, and learn from, people involved with the New Orleans jazz parade tradition

Visitor Center Location Criteria. The park visitor center would be

- accessible to all visitors
- within or close to primary tourist activity areas
- easy to find (especially for out-of-town visitors)
- accessible by public and private transportation

Structural Condition. Modifications to the visitor center would be

- feasible (e.g., allowed by historic preservation or community guidelines and policies)
- affordable, cost effective

Sufficient and Suitable Space. The visitor center would be arranged in a desirable layout to permit a cost-effective staff to manage visitor use.

Outdoor Characteristics. The exterior of the visitor center and surrounding neighborhood would

- afford sufficient parking to be developed nearby
- be relatively safe for pedestrian activities
- reflect the park theme and agency identity through the appearance of the building, grounds, and neighborhood

Visitor Experience Criteria. Visitor relationships with the built environment would be consistent with visitor experience goals.

Sustainability (cost). The visitor center and grounds would be cost effective to purchase, construct, renovate, operate, and maintain according to sustainability guidelines.

Support Other Goals. The building would support other initiatives such as historic preservation, neighborhood revitalization, and partnerships.

During the planning process, the above functions and location criteria were discussed in greater detail than are described in this plan in order to ensure that the eventual proposals (form) would be adequate to support necessary activities (functions). This information will be available to guide subsequent development of facilities and interpretive media.

The criteria for a successful visitor center can be summarized: It should be easily accessible to its primary audiences and of an appearance, size, and configuration that it could host necessary activities in an effective and cost-efficient manner. It should possess sufficient space to enclose multiple interpretive media and activities, providing a plethora of acoustical and other experiences. The form should support the functions.

Partnerships

Both alternatives B and C would rely to varying degrees on partnerships, although their role would substantially increase under alternative C. Partnerships would be sought with universities, the educational community, museums, research institutions, and the private sector to promote the educational and preservation objectives of the park and improve visitor experience and resource protection.

Cooperative Agreements

Cooperative agreements are non-binding agreements between the park and other private or governmental entities. These agreements are often used to carry out certain actions or services that promote the park's interests. For example, a university could agree to house park-related archival materials through a cooperative agreement. Similarly, the park could develop agreements with local institutions to provide offsite interpretive or educational programs or

with individuals, such as musicians, to provide special services.

Cooperative agreements clearly define the roles and responsibilities of all parties and memorialize them in a written document. These agreements are not contracts; instead they can be terminated by either party at any time with proper notification. Should any real estate be involved, the land title and rights would be retained by the owner, thereby keeping the property on local tax rolls. Specific areas where cooperative agreements would be appropriate include jazz performances, concerts, information programs, tours, and the preparation of guide books, brochures, recordings, and radio programs.

Carrying Capacity

Carrying capacity is the type and level of visitor use that could be accommodated while sustaining the desired resource and social conditions that complement the purpose and objectives of New Orleans Jazz National Historical Park. In the case of this park, the resources are the music and the neighborhoods that gave birth to the music. The park's goal would be to balance visitor use against resource protection. A pronounced increase in visitation to jazz neighborhoods could result in damage to the social fabric. The Park Service would be constantly working with these neighborhoods to empower them to interpret their own culture and identify potential problems. If problems should arise, the Park Service, in cooperation with the neighborhoods, would seek to identify ways to educate the visitor and remedy the situation. This could also involve developing indicators and standards that would signal when resource conditions or visitor experiences were degrading to an unacceptable degree as well as developing a monitoring program to track trends through time.

In the alternatives, the park might be housed in historic structures. The carrying capacity for these structures would be determined by a number of factors, the primary one being the capacity of the structure to safely accommodate the visitor and provide a quality experience. If

visitation results in the loss of historic fabric, the park would look at ways to limit visitation to those structures that were impacted. The park would strive to provide a quality visitor experience while maintaining the integrity of any historic structure that was used for visitor purposes. At present the capacity of the Louisiana State Museum (the Old U.S. Mint) is set at 500 people for the purposes of the city fire code. The carrying capacity of the buildings in Louis Armstrong Park have not been determined, but will be when they are rehabilitated and their park functions determined. The city then would set a carrying capacity for fire code purposes.

Another area of concern associated with park development is an expected increase in visitation related to vehicle parking. It is expected that vehicular overflow at existing parking areas would occur only infrequently and usually during periods of peak use such as during a park-sponsored concert. Currently, it is impossible to predict if such a situation would actually arise. Park staff would monitor the situation and if necessary manage it through education and by seeking community-based solutions. Other solutions might include limiting the size of audiences and temporarily creating one-way streets during events and developing a shuttle system with off-site parking.

Transportation

Transportation planning efforts would be directed to working with local private and/or public transportation companies, as conditions warranted. The visitor center sites identified in both alternatives are located within or just off of the Vieux Carré. The Vieux Carré is a major tourist area and primarily a walking experience.

Armstrong Park is located just across Rampart Street on the west side of the Vieux Carré, and the Old U.S. Mint (the present Louisiana State Museum) is located within the Vieux Carré on the north side. The public transportation system is already well established and well used within the area. The area is surrounded by major hotel accommodations with shuttles and buses to and from the airport. There are, for fee, public parking lots surrounding the Vieux Carré. The numerous and varied tourist opportunities in this area would allow most visitors to get from place to place with relative ease. The city and private transportation system is currently efficient, easy to locate and use, and would provide visitor access to the sites, facilities, and programs central to the park.

Sustainable Development

Sustainable development attempts to minimize human impacts to the earth, recognizing that development practices often destroy natural resources or lead to the destruction of critical cultural resources. Central to this concept is the idea that all decisions from initial concept through design, construction, and operations must be evaluated in light of the principles of natural and cultural conservation.

In its preservation efforts, the National Park Service would promote environmentally sensitive planning and design and would use and promote technologies and practices that reduce environmental impacts and produce environmental benefits in energy conservation, solid waste management, transportation, water conservation, and community organization.

ALTERNATIVE A: NO ACTION

Alternative A: No Action 30

- Summary 31
- Visitor Experience and Interpretation 31
- Education 31
- Preservation 32
- Operations — Facility Options 32
- Carrying Capacity 32

Costs 32 Alternative B: NPS Personal Services Emphasis 34

- Summary 34
- Visitor Experience and Interpretation 34
- Education 35
- Preservation 35
- Operations and Management Prescriptions 35
 - Visitor Center: The Old U.S. Mint 35
 - Costs 36

Alternative C: Partnership Emphasis (Proposed Action) 39

- Summary 39
- Visitor Experience and Interpretation 40
- Education 40
- Preservation 40
- Operations and management prescriptions 41
 - Visitor Center: Perseverance Hall Complex, Armstrong Park 41
- Costs 42

Actions Eliminated from Detailed Study 52

SUMMARY

Alternative A (the status quo or no-action alternative) would continue current conditions at New Orleans Jazz National Historical Park. It provides a baseline for evaluating change and related environmental effects of the other alternatives. Park managers would continue to provide for visitor use and would respond to natural and cultural resource management concerns according to current policy and legal requirements as funding allowed. There would be no change in current management direction.

This alternative would provide a minimal necessary orientation to jazz in New Orleans, as well as information on jazz history and personalities. This concept recognizes the many venues in New Orleans that feature jazz and emphasizes enjoyment through listening more than interpretation or education. Orientation and information would be provided through personal and nonpersonal services. Interpretation would be mostly through personal services and partnerships. Visitor experiences would occur mostly at non-Park Service sites.

VISITOR EXPERIENCE AND INTERPRETATION

Park headquarters would be developed to include an attended information area, and visitors would have the opportunity to speak with NPS staff or volunteers. Orientation media would include brochures, other publications, and maps. Information would be available on area nightclubs and performance locations, parades, concerts, special events, and historic sites such as musicians' homes and former entertainment venues. The overall goals for orientation media and personal contacts would be to help visitors seek jazz-related experiences in the area and would summarize the significance of the park story. The park would continue either on its own or with partners to provide opportunities for the public to experience and appreciate jazz performances.

Many important services would be available through partnerships with other agencies, organizations, and the private sector. The Park Service would depend substantially on other organizations to provide jazz interpretation, education, and performances. Activities such as interpreted performances ("informances") would occur at a variety of locations; the Park Service would work with organizations to help organize, coordinate, and publicize these events. The Park Service would also work with commercial performance venues to facilitate effective marketing and publicity, to accurately orient visitors to appropriate locations, and to encourage the expansion of commercial opportunities to include those related to park themes and visitor experience goals. Outlying sites would be interpreted through conducted tours provided by the private sector and by self-guided tours prepared by partners, the private sector, and the Park Service. Wayside exhibits or plaques could be placed at or near important sites.

EDUCATION

As staff and time permit, the park would continue a limited outreach program to support ongoing educational activities and develop new educational programs. Educational programs would be provided primarily through cooperative agreements with area schools, musicians, agencies, and organizations. All programs would be offsite and would be developed and presented primarily by non-NPS personnel. Classes would include jazz appreciation, theory, performance, and history. Emphasis would be given to low-income students and to those with little previous access to NPS services or resources. NPS involvement would be mainly through financial and organizational assistance; the New Orleans Jazz Commission would play a key role in developing criteria for financial support, managing the disbursement of funds, and developing and maintaining partnerships.

PRESERVATION

The park would begin to develop a cultural resource database and a resource management plan as funding and staff permitted. Historic preservation would remain a high priority and any cultural resources that came to the park would be treated following federal legislative requirements and NPS practices and policies. As available funding allowed, research would be conducted to fill identified gaps in knowledge; particular emphasis would be placed on expediting oral history interviews and documentation.

The park would continue to direct researchers to existing archives and be a clearing house for jazz-related activities in New Orleans. Partnerships with archival institutions would be expanded where the federal government could contribute to preservation and public access. Public access to archival records would be enhanced through enhanced availability of information by such means as personal consultation and internet web site pages.

As funding permitted, cultural preservation efforts would include limited support of the jazz parade tradition through cooperative agreements, financial support, music instruction, and employment for interpretation and educational programs. The Park Service would work with a variety of partners. It would develop a citywide mechanism for equitably disbursing funds to defray some parade permit and security costs to mutual aid and benevolent societies and social aid and pleasure clubs. The New Orleans Jazz Commission would play an integral role in these efforts.

OPERATIONS — FACILITY OPTIONS

Under alternative A park operations would be administered through the current headquarters. Programs, concerts, and educational activities would be provided through partnerships and contracts with the private sector. This alternative would not provide any visitor center services.

Under alternative A the park would continue to function largely as it does presently. Because it

would acquire no property, NPS management zoning would be unnecessary.

CARRYING CAPACITY

Currently the park has insufficient data to develop carrying capacity guidelines. However, the park could develop an implementation plan, possibly based on the NPS Visitor Experience and Resource Protection decision-making framework (NPS 1997), to articulate such guidelines. The development of this plan would depend on available funding levels.

COSTS

The estimated facility development costs⁴ for implementing alternative A would consist of current park operational costs that would increase gradually over time. Currently, planned park interpretive materials are budgeted at \$100,000, and personal services contracting (musicians) would continue at about \$63,600 per year. Annual personnel and operating costs are estimated at \$356,000 and \$156,000 (see appendix F for details).

4. All cost figures in this document are in 1997 dollars and are preliminary "class C" estimates. Actual costs at the time of development/implementation would be higher due to inflation and specific construction requirements and salary rates in effect as the time of implementation. Costs are presented for comparison purposes only.

**TABLE 1: TOTAL DEVELOPMENT COSTS
ALTERNATIVE A**

No Development of Buildings, etc.	\$0
Orientation Materials and Displays	\$100,000
Total*	\$100,000

*Does not include any office furniture or
other furnishings

**TABLE 2: TOTAL ANNUAL OPERATING
COSTS ALTERNATIVE A**

Personnel	\$356,000
Operations	\$156,000
Personal Services (Musicians)	\$63,600
Total	\$512,000



ALTERNATIVE B: NPS PERSONAL SERVICES EMPHASIS

SUMMARY

Alternative B would emphasize personal programs to accomplish park purposes and meet management goals. Cooperative arrangements with musicians and other subject matter experts would be required to provide programs. Supplementary experiences with interpretive media would take advantage of existing resources. Even though the park would seek to develop a few limited partnerships in alternative B, the bulk of the park programs would be executed by using NPS operational funds and would not depend on partners.

The primary method for conveying the interpretive story and park significance would be through personal programs such as interpretive talks and demonstrations, interpreted performances (“informances”), seminars, and performances. The visitor center would be located in the Old U.S. Mint. This would be contingent upon the National Park Service and the state of Louisiana coming to an agreement on the availability of space at the Mint. Interpretive media would provide a basic context and overview; existing exhibits at the Mint would be

updated. Orientation and information services would be emphasized.

VISITOR EXPERIENCE AND INTERPRETATION

Park purpose of interpreting the origins, history, and progression of jazz would be accomplished primarily through personal programs and informal contacts. Scheduled programs would be held at locations throughout the city and region, with many programs offered at the visitor center. Local musicians would be contracted to perform and provide interpretation and education. NPS staff would coordinate and supervise programming and provide interpretive expertise, publicity, and quality assurance.

In order to avoid competition with private sector activities, and to comply with the park purpose and NPS mission, the Park Service would offer only performances that had interpretive or educational components. These “informances” would be structured to match park interpretive themes and would respond to audience interests.

Visitors would also have access to resources across the country through the internet. They would be able to trace the history of jazz throughout the country and the world, from the 19th century through the present. They would be able to identify resources close to their homes, such as the many music museums and halls of fame that include or relate to jazz. Archives would also be accessible through the internet and through consultation with NPS staff and docents.

EDUCATION

Similar to the proposed action, alternative B would devote significant emphasis to educational activities, thus fulfilling the fourth park purpose of promoting and assisting the education of students to perpetuate the evolution jazz. There would be both onsite and offsite programming. The Park Service would invest significant staff and funds in planning, coordinating, and presenting educational programs, and the New Orleans Jazz Commission would be a full participant in these efforts. Programs would be conducted using partners, hired musicians, and NPS staff and volunteers. Topics would match park themes and school curricula or group interests. Disadvantaged groups would be a priority.

PRESERVATION

While high priority would be given to historical and cultural preservation in all alternatives, the emphasis on personal programming under alternative B would enable the Park Service to support the adaptive use of structures for performances and interpretive programs. Support for programs such as parades and groups such as brass bands would match the emphasis on personal programs. Interpretive programming would depend heavily on the involvement of local musicians and educators, thus supporting cultural preservation. Other activities would be similar to those described in alternative A. The Jazz Commission would assist the National Park Service in promoting and building partnerships to support preservation efforts.

A small curatorial storage capacity would be needed for items used in displays and educational activities.

OPERATIONS AND MANAGEMENT PRESCRIPTIONS

Visitor Center: The Old U.S. Mint

It is not meaningful to impose zoning over this small site, but it is useful to describe how management would achieve a variety of visitor use, resource, and social conditions. This description takes in specific combination of physical, social, and management conditions that could result in various types and levels of use.

Provided that an agreement is reached with the state, the visitor center would be located in the Old U.S. Mint and ideally would include 5,000 square-feet of public space for visitors and 3,000 square-feet for offices and support areas such as storage and library/research activities. The Park Service would be a tenant in but a part of the building; many activities of the Louisiana State Museum would continue.

Interpretive media would complement personal programs through exhibits and audiovisual programs. The current jazz exhibits would be updated and expanded in consultation with the Louisiana State Museum and other partners. Exhibits would tell the basic park story and would provide an interesting experience for visitors who were unable to attend personal programs. Personal and recorded programs would be presented in two theaters. A basic introductory video program would be continuously available in one theater and would introduce all themes and provide background and context. The other theater would be used for personal programs such as "informances," demonstrations, lectures, seminars, educational classes, and performances as well as for airing commercially available archival film and video programs. About 1,400 square-feet would be used for orientation, information, cooperating association sales, visitor services, and gathering space.

Informal contacts (especially through a volunteer program) would be available at the visitor center and at performances. Outlying sites would be interpreted through conducted and self-guiding tours. Tours would be conducted and guide books would be prepared by the National Park Service and its partners, including the private sector. Some sites would also be interpreted by wayside exhibits or by indoor exhibits at partnership sites such as restaurants, bank lobbies, and other public use areas.

Those features that are significant to making the Old U.S. Mint a national historic landmark would be preserved. Natural elements would be managed to provide for a setting for interpretation or for maintenance requirements of the park. An interpretive plan would provide detailed recommendations for completing this alternative.

Costs

The estimated facility development costs for implementing alternative B at the Old U.S. Mint would be \$3,288,605, with approximately \$1.15

million targeted for rehabilitation (see appendix G for details) The proposed development would be phased over time. Actions proposed under alternative B are based on considerations of impact to visitor experience, immediate needs, ease of implementation, cost and the expected availability of funds, and land acquisition.

TABLE 3: TOTAL DEVELOPMENT COSTS OLD U.S. MINT, ALTERNATIVE B

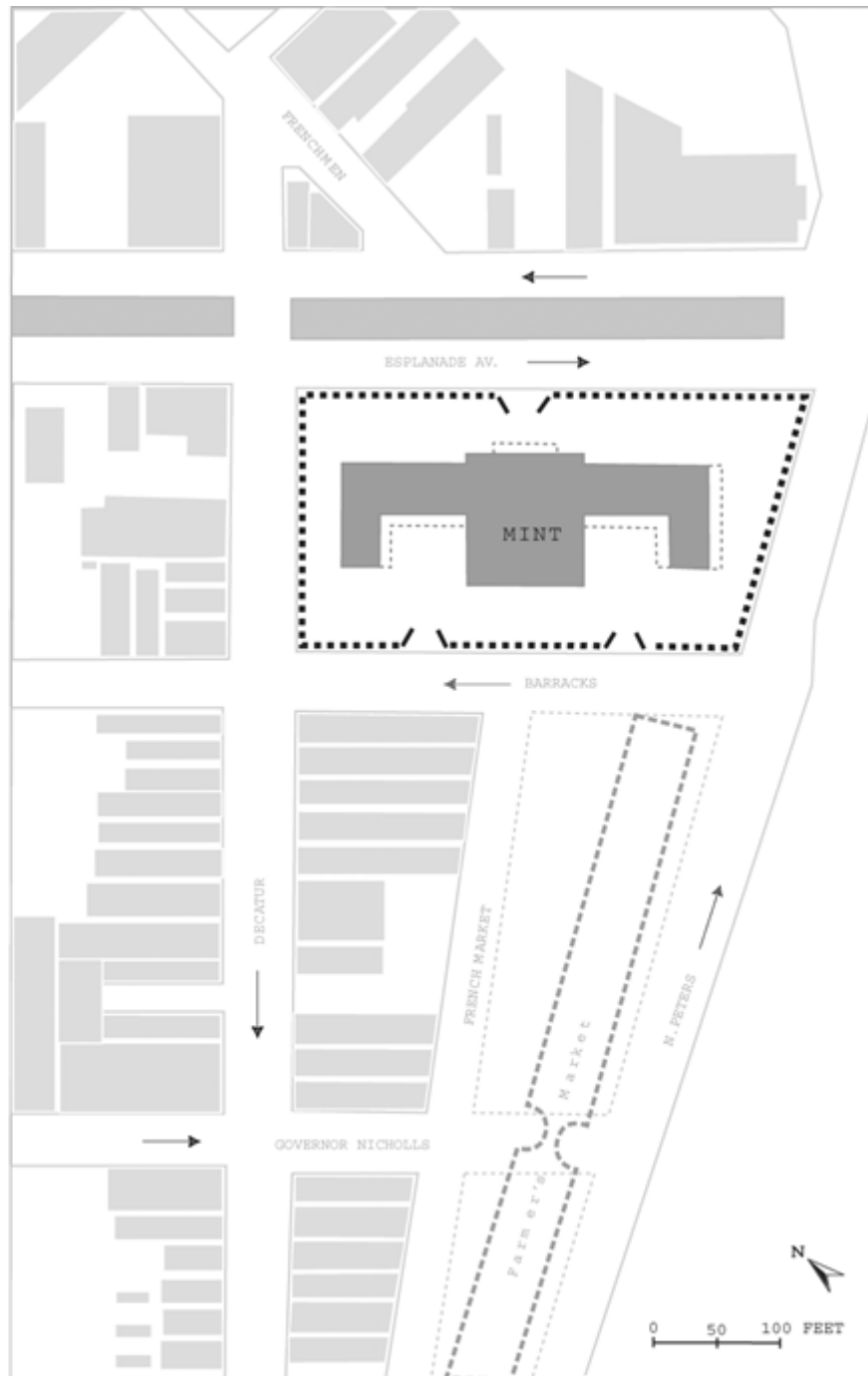
Old U.S. Mint and Grounds	\$1,435,105
Interpretive Materials and Displays	\$1,853,500
Total*	\$3,288,605

*Does not include any office furniture or other furnishings.

TABLE 4: TOTAL ANNUAL OPERATING COSTS, ALTERNATIVE B

Personnel and Operations	\$686,000
Personal Services (Musicians)	\$274,200
Total	\$960,200

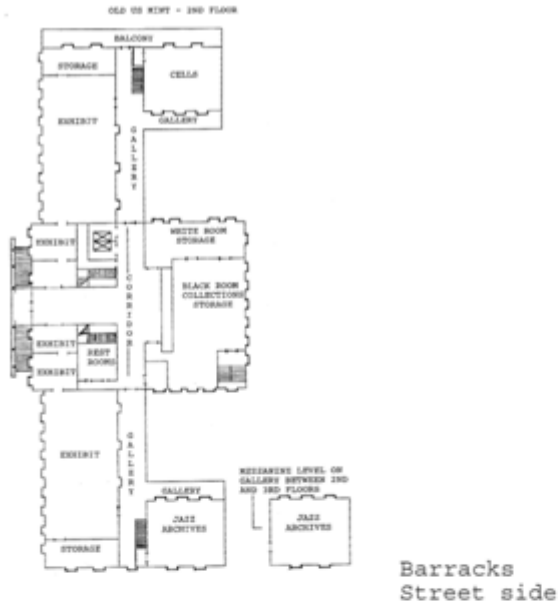
Old U.S. Mint



OLD U. S. MINT
New Orleans Jazz National Histor
U.S. Department of the Interior National Park
DSC MAY 98 493 20009

ALTERNATIVES, INCLUDING THE PROPOSED ACTION

Old U.S. Mint Floor Plan



OLD U.S. MINT FLOOR PLAN
 EXISTING CONDITIONS
 New Orleans Jazz National Historical Park
 U.S. Department of the Interior National Park Service
 DSC MAY 98 493 20012



ALTERNATIVE C: PARTNERSHIP EMPHASIS (PROPOSED ACTION)

SUMMARY

The proposed action recognizes that a wide variety of personal and nonpersonal interpretive services would be required to fulfill park purposes and that the National Park Service would need to actively participate in partnerships with private and other public entities to provide these services and meet other goals such as resource preservation. The park would seek to leverage limited NPS funds by attempting to accomplish the bulk of the park's programs through partnership arrangements.

Alternative C would be achieved in phases, through a multifaceted partnership program and with significant resources coming from the private sector and other partners. The role of the National Park Service would be to assist in coordinating efforts to preserve and interpret jazz and to help visitors understand how the diverse environments of jazz influenced its early development.

Interpretive media would provide an important method for interpreting the park story and would be available whenever the visitor center was open. Visitors would experience a variety of media (with significant audiovisual, experiential, and interactive elements) that would interpret New Orleans jazz and its progression. The visitor center would be located, at least on an interim basis, at the Perseverance Hall No. 4 complex in Louis Armstrong Park. The visitor center would be a major component of visitors' experiences. Resources and activities around the city would also be very important. Personal services would be an important component of the park program, as in alternative B. Orientation and information would receive similar emphasis as with the other alternatives.

This alternative would require substantial financial support from partners, especially the private sector. Phase I would be funded largely through appropriated funds. Fundraising for phase II would be conducted by the Park Service, the New Orleans Jazz Commission, and partners. Phase II would provide the necessary

interpretive facilities and media to fully meet park purposes, and would only be accomplished through support from the private sector and other partners.

VISITOR EXPERIENCE AND INTERPRETATION

The visitor center would provide a focus and a starting point for visitor experience of New Orleans jazz. The basic stories would be told in phase I, funded largely by the National Park Service; phase I would be similar to Alternative B, except for a different visitor center location and corresponding differences in media development and available activities. Phase II would be funded through partnerships and private sector support would feature highly interactive and evocative interpretive media.

The interpretation of the development and progression of jazz would receive significant attention in both phases of media development. Visitors would learn about the impact of New Orleans jazz and about jazz resources around the country and the world.

Personal programming would be similar to those described in alternative B. One theater would be available for “informances” and other interpretive programs, for onsite educational programs and for the large number of commercially available video programs about jazz.

Visitors would be encouraged and enabled to enjoy the wide variety of jazz experiences available in the city and region and to visit significant historic sites. Numerous methods would be used to interpret these outlying resources. Guided tours by partners and the private sector would be actively encouraged, as in alternative B. Interpretive media would also interpret outlying sites; these would include wayside exhibits, brochures, plaques, and interior exhibits placed at historic locations in public establishments such as restaurants, bank lobbies, and government buildings.

Visitors would also have access to resources across the country through the internet. They would be able to trace the progression of jazz

throughout the country and the world, from the 19th century through the present. They would be able to identify resources close to their homes, such as the many music museums and halls of fame that include or relate to jazz. Archives would also be accessible through the internet and through consultation with NPS staff and docents.

Take-home resources would be a major priority. Sales items would be handled by a cooperating association that would offer access to all commercially available jazz recordings as well as publications and videotapes.

EDUCATION

Education would be a major priority, as in alternative B, and would be emphasized in both phases of development. Onsite programming would be a principal emphasis, in order to give students access to the multimedia resources at the visitor center. Offsite programming would provide decentralized services close to home and school; programs would be designed to relate not only to park themes and school curricula but also to explore the local history and personalities of specific neighborhoods. NPS personnel would be involved in all stages of programming, from planning through presentation and evaluation. In addition the National Park Service would prepare materials relating to the origin and history of jazz that would be distributed on a nationwide basis. Important partners would include the New Orleans Jazz Commission, local musicians, educators, volunteers, and other agencies and organizations.

PRESERVATION

Preserving historical and cultural resources, such as the South Rampart Street properties, would be a high priority, as in other alternatives. Historic sites could be adaptively used for activities such as music education, seminars, and performances. Historic jazz sites and cultural activities would receive enhanced public interest and involvement as they better appreciate the significance of these resources and activities. The New Orleans Jazz Commission would assist the National Park Service and others in

preservation efforts. Other preservation activities would be similar to those described in alternative A.

A small curatorial storage capacity would be needed for items used in displays and educational activities.

OPERATIONS AND MANAGEMENT PRESCRIPTIONS

Visitor Center: Perseverance Hall Complex, Armstrong Park

It is not meaningful to impose NPS management zoning over this small site, but it is useful to describe how management would achieve a variety of visitor use, resource, and social conditions. This description takes in a specific combination of physical, social, and management conditions that could result in various types and levels of use.

The visitor center would be developed in Armstrong Park on lands provided to the National Park Service under a long-term lease by the city of New Orleans. Facility development would be phased along with interpretive media development.

Perseverance Hall No. 4 and the Caretaker's House would be rehabilitated. The rehabilitated hall would be expanded to construct a visitor center complex that would be cost efficient to staff and would be suited to interpretive and educational needs. The Reimann and Rabassa Houses would be considered for rehabilitation based on associated costs; should rehabilitation costs prove excessive, other options would be considered. Offices for NPS staff would also be located in this complex. The adjacent parking lot would be available for public parking. The jazz-oriented public radio station WWOZ would become a formal partner with the park and would move to a larger, more suitable location close to the visitor center. The station would cooperate with the park to broadcast music and educational programs, provide technical and musical expertise, and afford visitors an expanded opportunity to hear jazz and watch the

operations of a public broadcasting enterprise. The current location of WWOZ could be used for offices or education. Additional areas, including the Fire House and extending to Rampart Street, would be considered for inclusion in the visitor center complex as needed. Outdoor areas would be used for programs such as "informances" and parades that could connect the site with nearby areas such as Treme and the Vieux Carré. An interpretive plan and design documents would be required to complete this development.

The visitor center would use the latest and best technology to make the jazz story compelling and meaningful for a wide diversity of audiences, including children, families, school groups, international visitors, those new to jazz as well as individuals seeking in-depth information, those who want mostly to hear and enjoy music, and those wanting to visit significant historic sites. Although the visitor center would provide an enjoyable and engaging experience on its own, a major purpose of media experiences would be to urge visitors to visit significant sites and to enjoy musical and cultural experiences around the city and the region.

Phase II interpretive media would help visitors imagine the turn-of-the-century environment of New Orleans, how it fit into the larger national picture, and the various elements that combined to produce this internationally significant art form. Multimedia environments could place visitors in the second line of a jazz parade or between two competing bands in a Lincoln Park bucking contest, and let them hear one of the jazz bands playing in a Tango Belt nightclub. Audiovisual technology would trace musical elements from ragtime and marches to improvisational and polyphonic forms. Interactive technology would let visitors explore subjects to the depth that they choose, to manipulate musical elements, and to inquire about fascinating characters. Listening stations would allow visitors to hear tunes and artists of their choice. Students would be able to use this technology to engage their interest and further their educational objectives. Media experiences would be complemented by personal contacts, provided informally by volunteer docents and

NPS staff, and by structured interpretive programs.

Those structures presently on the National Register of Historic Places (Perseverance Hall No. 4 and Rabassa House) would be treated following NPS policy and legislative directives for cultural resource management. This work might entail the completion of archeological and historical surveys, as appropriate. Natural elements would be managed to provide for a setting for interpretation or for the maintenance requirements of the park. This zone would take in most of the NPS-operated facilities.

Interpretive Materials and Displays — Phase II (Partners, Private Sector)	\$4,763,500	\$4,763,500
Total NPS Costs*	\$10,055,000	\$11,069,500

*Does not include any office furniture or other furnishings.

COSTS

The estimated facility development costs of implementing alternative C at Armstrong Park would be either \$10,055,000 or \$11,069,500 (depending on whether the Rabassa and Reimann Houses are removed or rehabilitated, respectively). Under either scenario, \$5,291,500 would come from federal funding and the balance would come from private and partnership sources (see appendix H for details). Proposed development would be phased over time. The actions are based on considerations of impact to visitor experience, immediate needs, ease of implementation, cost and expected availability of funds, and land acquisition.

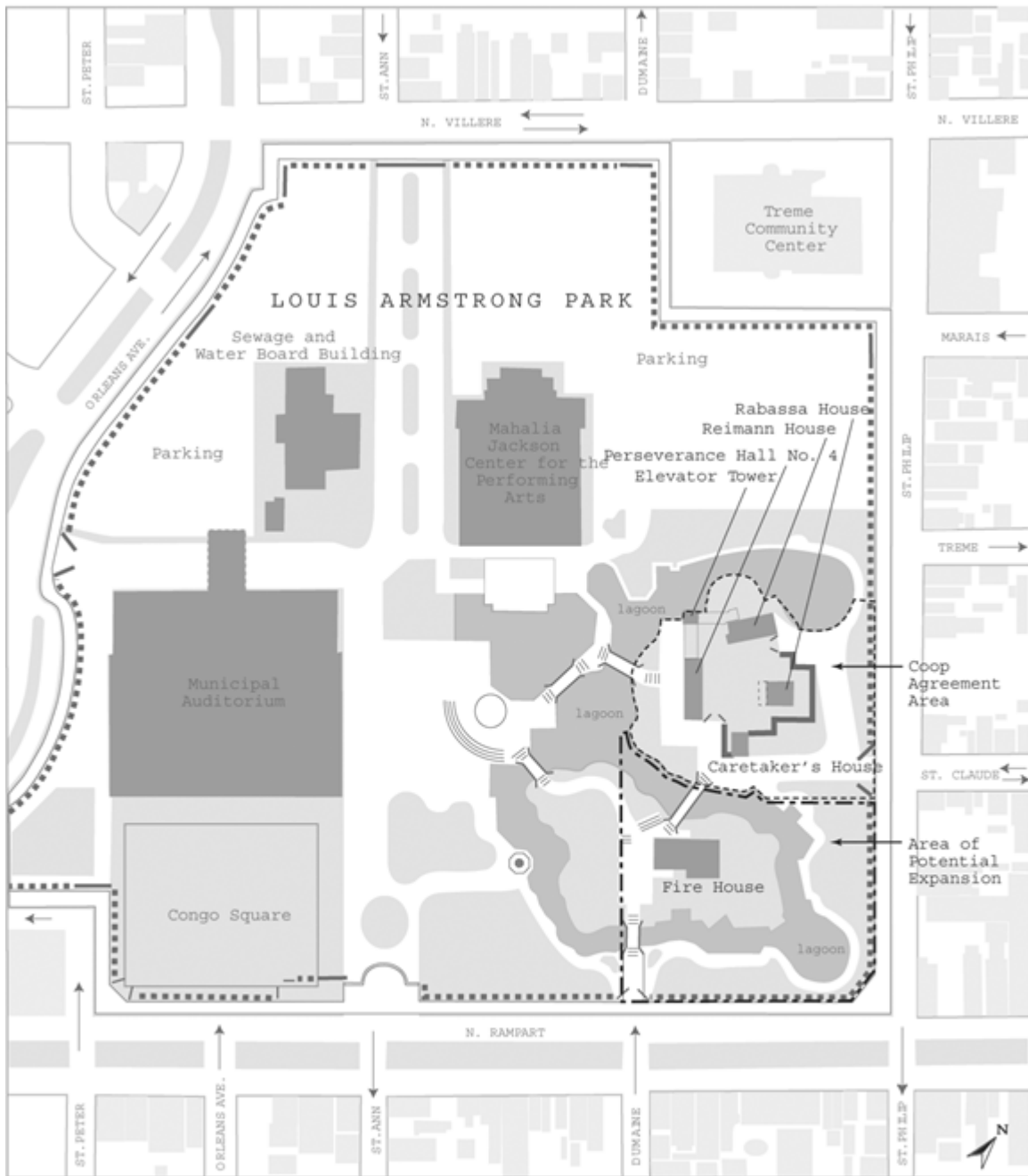
TABLE 5: TOTAL DEVELOPMENT COSTS, LOUIS ARMSTRONG PARK, ALTERNATIVE C

	Option A: Removing the Rabassa and Reimann Houses	Option B: Rehabilitating the Rabassa and Reimann Houses
Building and Grounds (NPS)	\$3,205,000	\$4,237,500
Interpretive Materials and Displays — Phase I (NPS)	\$2,086,500	\$2,086,500
Subtotal	\$5,291,500	\$6,306,000

**TABLE 6: TOTAL ANNUAL OPERATING COSTS,
ALTERNATIVE C**

Personnel and Operations	\$832,000
Personal Services (Musicians)	\$274,200
Total	\$1,079,200

Louis Armstrong Park



LOUIS ARMSTRONG PARK
New Orleans Jazz National Historic District
U.S. Department of the Interior National Park Service
DSC MAY 98 493 20008

TABLE 7: GENERAL MANAGEMENT PLAN ALTERNATIVES SUMMARY

	ALTERNATIVE A: NO ACTION	ALTERNATIVE B: PERSONAL SERVICES	ALTERNATIVE C: PROPOSED ACTION (PARTNERSHIPS)
SUMMARY	Emphasis on orientation and information. Small information/reception area in headquarters. Emphasize enjoyment through listening, experiences at non-NPS sites. Moderate education and historic/cultural preservation emphasis.	Emphasis on personal services interpretation. Moderate-sized visitor center in Old U.S. Mint; interpretive media would interpret basic story. Orientation and information as in alternative A. Major education and historic/cultural preservation emphasis.	Emphasis on variety of visitor experiences. Major multimedia visitor center in Armstrong Park. Encourage experiences in the city and the region as well. Interpret progression of jazz. Major education and historic/cultural preservation emphasis. Major partnerships and fund-raising required.
VISITOR EXPERIENCE / INTERPRETATION	Visitors would learn about places to hear jazz and historic sites around the city. Orientation would include personal and nonpersonal services. Minimal interpretation would cover only the basic story of jazz.	Visitors would receive orientation and interpretation at visitor center. Interpretive talks, "informances," demonstrations, and other personal services would be available at visitor center and around the city. Exhibits and audiovisual elements would supplement personal programs.	The visitor center would provide multimedia experiences to appeal to diverse audiences; emphasize interactive opportunities. Visitors would be motivated to visit sites in the city and region as well. Personal services would supplement media experiences.
EDUCATION	Park Service would support educational activities by others. All activities would be offsite.	Major investment in education through partnerships; Park Service would be actively involved in all phases. Most activities offsite.	Major investment in education, through partnerships; Park Service would be actively involved in all phases. Activities onsite and offsite; interpretive media experiences would be available for educational groups.
PRESERVATION	Moderate emphasis on historical and cultural preservation; most efforts involve partnerships.	Major emphasis on historical and cultural preservation; good opportunities for NPS-supported adaptive use of historic buildings.	Same as alternative B.
OPERATIONS AND MANAGEMENT PRESCRIPTION	No visitor center.	Visitor center in the Old U.S. Mint.	Visitor center in Perseverance Hall No. 4 and restored/enlarged buildings; also offices and education and partnership activities. Land would be leased to NPS.
COSTS	\$612,000	\$4.2 million	\$10.1–\$11.1 million

TABLE 8. COMPARISON OF IMPACTS

Alternative A: No Action	Alternative B: NPS Personal Services Emphasis	Alternative C: Partnership Emphasis (Proposed Action)
Cultural Resources		
<p>Cultural resources would benefit minimally. Damage to archeological sites would be avoided. The parade tradition would be supported. Preserving of historic properties would be emphasized.</p> <p>Current operational funds and staffing would be insufficient to prevent significant negative impacts to some jazz cultural resources.</p>	<p>Cultural resources would benefit in the short and long term. Many tangible and intangible features that characterize New Orleans jazz (e.g., the parade tradition and historic structures) would be supported or preserved.</p> <p>Adverse impacts resulting from landscaping and renovation would be avoided or mitigated by carrying out cultural resource compliance.</p> <p>Continued research would yield important historical and information that would facilitate the management of jazz cultural resources.</p> <p>Adding parking spaces to the U.S. Old Mint could be a minor, negative visual impact.</p> <p>Funding and staffing levels might not be sufficient to prevent negative impacts resulting from the loss of oral history informants and some structures.</p>	<p>Benefits to cultural resources would be similar to those under alternative B.</p> <p>Adverse impacts resulting from landscaping and renovation would be avoided or mitigated by carrying out cultural resource compliance.</p> <p>Funding and staffing levels would permit the proposed actions to proceed at a moderate to progressive pace, but still might not be sufficient to prevent negative impacts resulting from the loss of oral history informants and some structures.</p>
Natural Resources		
No Impacts.	No Impacts.	No Impacts.
Visitor Experience		
<p>The visitor experience would benefit minimally. There would be no impacts to current visitor access, circulation, or parking, since they would remain the same as current conditions.</p> <p>Interpretive services would benefit slightly from gradual increases in funding. Jazz education could receive moderate benefits, depending on staffing, funding, and NPS priorities, and on the selection of quality partners.</p> <p>The Park Service would not be completely in direct control of visitor services, which could adversely impact the quality of the visitor experience.</p> <p>The park would not be able to fulfill its interpretation and educational goals, and thus its mission, due to limited staffing and funding.</p>	<p>The visitor experience would benefit in a number of ways. Conducting a wide variety of programs throughout the city would create greater access to jazz events. Presenting a range of high-quality personal programs would allow audiences to attend events that matched or challenged their interest levels. Innovative educational programs would provide high-quality opportunities for young musicians and students.</p> <p>Increases in visitation could create minor to moderate adverse effects on the park carrying capacity, many of which could be mitigated.</p> <p>Positive impacts would be limited by the availability of NPS funding and staff.</p>	<p>The benefits to the visitor experience would be similar to those under alternative B</p> <p>Increases in visitation could create minor to moderate adverse effects on the park carrying capacity, many of which could be mitigated.</p> <p>Positive impacts would depend on whether and to what degree cooperative partnerships were developed, and public and private funds were shared and leveraged.</p>
Socioeconomic Environment		

Alternative A: No Action	Alternative B: NPS Personal Services Emphasis	Alternative C: Partnership Emphasis (Proposed Action)
<p>A relatively few individuals and firms would benefit economically from the development and annual operating budget of \$612,000. The park might stimulate business activities in certain areas of the Vieux Carré area. Jazz events, developed through partnerships, might increase visitor spending. However, compared to the existing volume of tourism and associated spending, these increases would be nominal.</p>	<p>A relatively few individuals and firms would benefit economically from the \$3.3 million development budget and the \$960,000 annual operating budget for the park, and these benefits might be significant for those affected. However, the overall dollar impact would be minor due to the large size of the New Orleans regional economy.</p> <p>While fulfilling its NPS mission, the park would be expected to become a valued neighbor in the local community. The park's facilities and programs would provide positive social benefits for both visitors to the park and residents of the local community.</p>	<p>A relatively few individuals and firms would benefit economically from the \$10.1–11.1 million development budget and the \$1.1 million annual operations budget for park. These benefits would be significant for those affected. However, the overall dollar impact would be minor due to the large size of the New Orleans regional economy.</p> <p>While fulfilling its NPS mission, the park is expected to become a valued neighbor within the local community. The park's facilities and programs would provide positive social benefits for both visitors to the park and local residents.</p>
Administration and Operations		
<p>Park administration and operations would negligibly benefit from gradual increases in funding through time. The increases would be insufficient to the park to fully achieve its mission.</p>	<p>Administration and operations would benefit from expanding the funding base to approximately \$4.2 million and increasing staffing levels to 12 full-time equivalent positions, which would potentially permit the park to achieve its mission.</p>	<p>Administration and operations would benefit from expanding the funding base to approximately \$10.1–11.1 million and increasing staffing levels to 14 full-time equivalent position and by providing adequate visitor use and administrative facilities.</p> <p>Phased development would permit the prompt implementation of basic interpretive services, providing time for partnerships to be developed and alternative funding sources to be secured.</p> <p>Funding and staffing levels would be sufficient for the park to achieve its mission, but they would depended on partnerships and leveraged funds.</p>
Partnerships		
<p>Partnerships would have minimal to moderate beneficial effects on park activities.</p>	<p>Partnership would have minimal to moderate beneficial effects on park activities.</p>	<p>Long-term, reliable partnerships would greatly benefit the park by allowing it to provide a wide range of high-quality services and to achieve its mission. Failing to develop long-term partnerships would have the opposite effect.</p>

ACTIONS ELIMINATED FROM DETAILED STUDY

During the course of the planning process, several actions were considered but dismissed from further analysis. These included the use of the location at 419 Decatur to serve as a visitor center for both Jean Lafitte National Historical Park and Preserve and New Orleans Jazz National Historical Park. This was dismissed because the space available would not be sufficient to adequately carry out the mission of New Orleans Jazz National Historical Park and because each parks need to have its own identity.

The jazz-related structures on South Rampart Street (the Iroquois Theater and Eagle Saloon) were also considered for use as a visitor and administrative center complex. These structures are very important to the early history of jazz

and should be preserved. They were dismissed from consideration as a visitor and administrative center complex because (1) their location posed difficulties in providing for visitor access during daylight hours when the parking lots around the area become filled to capacity and local traffic becomes heavy; and (2) the modification of these historic structures to serve park needs could result in substantial cost increases for the park and could, moreover, result in the loss of the buildings' integrity.

Another action considered was the creation of one or more satellite locations for the park to carry out visitor and educational activities. It became apparent that the functions of such centers could be achieved more efficiently and flexibly through the park's outreach program.